

At the Theaters This Week

Follies—"Among the Girls."

"Among the Girls," Selwyn & Company's musical production, which opens at Follies Theater tomorrow, brings something new and something different to the musical comedy stage. With a book by Roy Cooper, lyrics by Henry Blossom and music by Raymond Hubbell, it has the advantage of being co-ordinated effort of three men, who, perhaps better than any others, have discovered the secrets of writing the kind of things the public likes to hear, to sing and to whistle.

Selwyn & Company have done their part without stint, to make for the success of "Among the Girls." They have been most lavish in its stage settings and they have literally expended a small fortune on its gowns. Moreover they have assembled one of the very best musical comedy casts seen here in many seasons. The piece is based upon "Seven Chances," Mr. McGraw's most successful comedy.

"Among the Girls" is distinguished among other things for its fun. In Percival Knight and Denman Maley, "Among the Girls" has two of the best fun-makers on the stage today. Supporting them in their efforts are such popular favorites as Earl Denham, Evelyn Cavanaugh, Coralline Waide, Renee Delting, Beverly West, George A. Wright, Jr., Edith Burton, Florence Deshon and others, and a chorus beautiful.

Shubert Garrick—"Love Laughs."

"Love Laughs," a three-act comedy by George D. Parker, will be the attraction at the Shubert-Garrick for the week beginning tonight. Propriety is the foundation of the story. He has selected New York City as the place and the relationship of youth as his theme. The story first introduces Montgomery Kent, a romantic young American, who has just arrived from abroad.

Many humorous complications arise. The well-known cast will include Jessie Glendinning, Lionel Adams, Harold Hendee, Katherine Adams, Harold West, Ida Waterman and others.

Belasco—Grand Opera.

Adjusters of artistic musical and dramatic values will have their time amply taken up at the Belasco this week by the eight productions of the San Carlo Grand Opera Company.

Among the more than 100 members are some twenty distinguished artists, as follows:
Soprano: Mmes. Marcella Craft, Alice Eversman, Queenie Mario, Sofia Charlobo, Estelle Wentworth.
Mezzo soprano: Mmes. Doria Fenanda, Stella DeMette, Nana Genovese, Alice Homer, Frances Morosini, Bettina Delmo.
Tenor: Messrs. Manuel Salazar, Giuseppe Acostini, Romeo Bosacchi, Luciano Rossini.

Baritone: Messrs. Angelito Antola, Joseph Royer, Rodolfo Fornari, Luigi Delmonico.
Bass: Messrs. Pietro DeBiasi, Natale Cervi, Pietro Canova.
Musical directors: Messrs. Gaetano Merola, Ugo Barducci.
The splendid cast of the opera announced for this week is as follows:

Tomorrow evening, double bill—"Secret of Suzanne" (in English) and "The Italian" (in Italian), with two separate casts of principals: Tuesday, "Lucia di Lammermoor"; Wednesday matinee, "Tales of Hoffmann"; evening, "Aida"; Thursday, "The Marriage of Figaro"; Friday, "La Boheme"; Saturday matinee, "Madame Butterfly"; evening, "Il Trovatore."

National—"Julian Eltinge Revue."

Opening tonight for a week's engagement will be what the National heralds as the attraction de luxe of the season, "The Julian Eltinge Revue" and his notable company of players in his latest stage venture.

Surrounded by a company of artists whose fame has spread to both continents and equipped with scenic masterpieces from the brushes of our leading artists, Mr. Eltinge will offer a complete new repertoire of feminine characterizations. His new songs by Cora McGeachy, some of which are "The Siren Vampire," "In Society," "The Bride" and the "Bathing Girl," are each surrounded with special scenery and wardrobe.

B. F. Keith's—Vaudeville.

"Not Yet, Marie," by Frank Stamm, produced by C. B. Madcock, with William Edmunds, Edward Buzzell, Peggy Parker, Marie Donohue and other show girls, will be the inducement at B. F. Keith's Theater this week, commencing at the matinee tomorrow. It deals with the perplexities of an Italian artist and his dainty models. The extra added feature will be the farcical comedian, Harry Watson and company, under the direction of Jack Norworth, presenting "Young Battling Kid Dugan" in the telephone scene from Norworth's "Odds and Ends Revue." Next in stellar attractiveness will be the famous emotional comedienne, Valerie Bergere and company in "Little Cherry Blossom," a love romance of the Orient. Charles Olcott, the singing comedian, will give his amusing travesty, "A Comic Opera in Ten Minutes," in which he takes all the parts. From the part of Youth in "Everywoman" comes Helene Davis into vaudeville and here she will give a program of quaint and exclusive songs. Others will be Eric Zard in a spectacular creation, "Daisy and Darnell in 'Birdseed,'" Bud Brothers as "The Ship Ahoy Boys," and the kinglygrams.

Cosmos—Vaudeville.

The Cosmos Theater bill this week is a reflex of big time vaudeville in more than one respect, with Adelaide Bell, premiere danseuse from the Century Roof, New York, and her famous Jazboisians and the five Famous Borisins in their notable globe act from the New York Hippodrome.

Then comes Marva Rehn, a big Cosmos favorite, assisted by Elsie Clark in a "pianissimo" novelty, and Kenney and Hollis, another team of unusual favorites, in "Freshy's Initiation," one of the funniest of vaudeville acts. Nancy Boyer, the clever little actress of the legitimate, with her own company, in Edgar Allan Woolf's playlet, "The Last of the Quakers," will bring the dramatic offering, and Phil Kelly and Doreen Day, in "Taming a Tourist," a unique skit of melody and mirth.

The added matinee attraction will picture Anita Stewart in "A Mid-Night Romance." "Terrible Scandals," a Mack Sennett comedy, will be seen at all performances, and the Pathe News at 2:30 and 5 p. m. daily from Monday through Friday.

Today's performance, starting at 3 p. m., will offer an unusual array of enjoyable vaudeville and motion picture talent in an almost continuous performance until closing time.

Gayety—Behman Show.

An unusual entertainment in many respects is forecast for the current week in the Behman Show, the current attraction at the Gayety. With an original book by Junie McCree, Singer has arranged for the introduction of numerous vaudeville specialties which fit in naturally with its plot and add materially to the enjoyment of the whole. Comedy that keeps the spectators convulsed with laughter and scenes and situations that are made more than ordinarily enjoyable, are distinctive features.

Loew's Palace—Marguerite Clark in "Come Out of the Kitchen."

Marguerite Clark will be the featured star of the photoplay program of Loew's Palace Theater for the first four days of this week, beginning today at 3 p. m., in "Come Out of the Kitchen," a photoplay of the sly and sassy Alice Miller, famous stage success in which a notable actress, Ruth Chatterton, was starred for several seasons. The production was scenarized by Clara Beranger, directed by John S. Robertson, and brings to Miss Clark's support a notable cast that includes Frances Kaye, Bradley Barker, Albert M. Hackett, May Kirtland, George Stevens, Eugene O'Brien and others.

"Come Out of the Kitchen," in its main points, tells the story of an aristocratic Southern girl who leaves her home estate to a Northerner to provide funds for an operation on her mother. The Northerner man's dislike for negro servants forces the girl to assume the role of cook and her brothers and sisters other servile parts. The Northerner falls in love with his cook and discovers her true status in time to propose and be accepted.

The story is replete with comedy highlights and a strong romantic note dominates the production. The Palace program will include also a number of abbreviated film subjects as well as the usual Palace musical features.

Beginning next Thursday and continuing throughout the last three days of this week, Dorothy Dalton will be centered in the position of prominence on the Palace program in her latest production, "The Lady of Red Butte."

Crandall's Metropolitan—"Her Code of Honor."

Florence Reed, daughter of the late Roland Reed and one of the most talented actresses on the American stage, will be the pictured star at Crandall's Metropolitan Theater the first four days of this week, beginning today, in "Her Code of Honor." The opening scenes of "Her Code of Honor" are laid in the Latin quarter of Paris and are followed by interesting developments that lead to the luxury and magnificence of affluent life in New York. Miss Reed impersonates two characters. Her supporting company is led by William Desmond and Irving Cummings. The story throbs with heart interest. The production is an elaborate one and the photography superb.

Beginning Thursday and continuing throughout the remainder of the week, will be shown the film version of "As a Man Thinks," authored by Augustus Thomas, the foremost of living American playwrights. In this subject, Leah Baird, filmed in the leading role, supported by company of exceptional merit. There has never been presented upon the stage or screen a more impressive tribute to American home life and the character of the Jew than is embodied in this drama.

The daily bills at the Metropolitan will, as usual, be completed by diversified camera subjects of abbreviated length and special musical features of musically selection and brilliant execution.

Rialto—"Daddy Long Legs." Starting is the comparison in rearing children as pictured in "Daddy Long-Legs," screen version of the celebrated story by Jean Webster, and the newest Mary Pickford super-production, which will be shown at

Moore's Rialto Theater all this week. In this release Miss Pickford presents the first picture made by the Mary Pickford Company, Marshall Selig, "The Last of the Quakers," which she has the role of Nellie, a child who has been thrown upon the world a few hours after birth, found, a pathetic bundle, in an ash can, taken to an orphan asylum and given a name from the telephone directory. From this point on it is a story of contrasts, and Miss Pickford, as a poor orphan child, ever helping those about her and making the most of cruel treatment, finally rises to wonderful heights. It is easily the best and greatest role of her career. Humor and pathos run side by side throughout the entire story. From the photographic and scenic viewpoint the production is a masterpiece. A typical Pickford cast supports the star.

Loew's Columbia—Olive Thomas in "The Follies Girl."

Olive Thomas, recently of the Ziegfeld "Follies," but now a screen star in her own right, will be the featured star of the program at Loew's Columbia Theater for the first four days of this week, beginning today. The production is based on a story by W. Carey Wonderly, and the supporting cast assembled about Miss Thomas in this production is particularly capable. It includes Wallace MacDonald, William V. Mong, Claire McDowell, J. P. Wild, Lee Phelps and Ray Griffith. The direction is that of Jack Dillon.

The star assumes the role of a "Follies" dancer who is hired to impersonate a dying man's granddaughter, so that a grasping relative may acquire the dying man's wealth. The efforts of the little dancer, however, succeed in restoring the supposed dying man to health, and the climax is reached when the supposed "Follies" girl proves to be the wife of the elderly rich man's grandson, who was estranged. The rich man's love for his grandson's wife is such that the grandson is restored to favor.

In addition to the featured production, Loew's Columbia announces an unusually brilliant auxiliary program consisting of vocal selections by Joseph R. Dorney, of the Club de Vinet, and formerly soloist at the Strand Theater, New York; violin selections by A. Harry Borges, formerly of the Cincinnati Symphony Orchestra; a Mutt and Jeff animated cartoon, a Bruce scenic film, "Beauty Spots of America," the Gaumont-Herault News Graphic and the Columbia Symphony Orchestra under the direction of John Birdsell.

Beginning next Thursday for the last three days of this week, Bert Lytell will be seen at the Columbia in his latest production, "Blackie's Redemption."

Crandall's Knickerbocker—"Her Code of Honor."

Florence Reed, filmed in a dual role, will be presented as the pictured star at Crandall's Knickerbocker Theater today and tomorrow in "Her Code of Honor," a photoplay of subtle dramatic worth in which Miss Reed is supported by William Desmond, Irving Cummings and a stellar cast. Having its inception among picturesque surroundings in the Latin quarter of Paris, "Her Code of Honor" progresses interestingly and with constantly mounting suspense to the environment of fashionable life in New York City.

On Tuesday and Wednesday, the Knickerbocker will offer as the major attraction of its bill, "Let's Hope," a photoplay of a delightful gathering of Broadway beauties who form a fitting complement to this exceptional production.

Strand—"Some Liar."

"Some Liar," the picture of James Oliver Curwood's story as recently published, will be presented by an excellent cast at Moore's Strand Theater the first four days of this week.

William Russell, star in the production, has found in this comedy-drama a vehicle which suits his exuberant style to perfection. As a salesman of cradles and coffins, with a bad habit of spinning tall tales and posing as a hero, he works himself into a series of extremely funny situations, one of which, however, brings him near death, and only then is he brought to the realization that the truth sometimes pays. For steady action, total disregard of all the laws of "safety first" and a continual laugh, "Some Liar" is Mr. Russell's best.

For the last three days of the week Henry B. Walthall will be seen in "Modern Husbands," a powerful, gripping dramatic expose of the male "love pirate." In this photoplay Mr. Walthall has an opportunity for acting which has made him the peer of all actors in imaginative roles. In the cast supporting the star are such well-known actors as Melbourne MacDowell, Ethel Fleming, Neil Hardin and Claire DuBrey.

Garden—"The Coming of the Law."

Contrary to the past policy of bi-weekly change of show, Moore's Garden Theater announces for the entire week, starting today, William Fox's super-photoplay "The Coming of the Law," starting that greatest exponent of the real life of the Old West, Tom Mix.

"The Coming of the Law" is a story of Dry Bottom, N. Mex., to which town Mix, in the character of Kent Hollis, comes to succeed his father, who was head of the Circle-Bar Ranch. He finds cattle rustlers running the town. Although a tenderfoot, he jumps in to clean up the place, thereby affording himself an opportunity to do so many amazing things that the rustlers are beaten by astonishment rather than by gun play. As usual, Mr. Mix does some stunts in this picture that takes one's breath away.

Hollis is aided in his fight by Nellie Hazleton, a charming and fearless girl of the plains, as played by Browne Vernon. The story is well connected and has magnificent settings.

Crandall's Savoy—"The Poppy Girl's Husband."

A role entirely different from the typical Western "bad man" in which he is accustomed to be filmed is that of the central character in "The Poppy Girl's Husband," in which William S. Hart will be screened as star of the photoplay bill announced for Crandall's Savoy Theater today and tomorrow. In the role opposite the star is pictured Juanita Hansen.

Other feature pictures booked for presentation at the Savoy during the remaining days of this week are as follows: Tuesday, Mabel Normand in "The Post"; Wednesday, Mary Boland in "A Woman's Experience"; Thursday, June Elvidge, Montagu Love and Carlyle Blackwell in "Three Green Eyes"; Friday, Ethel Clayton in "Pettigrew's Girl"; Saturday, Enid Bennett in "Partners Three."

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